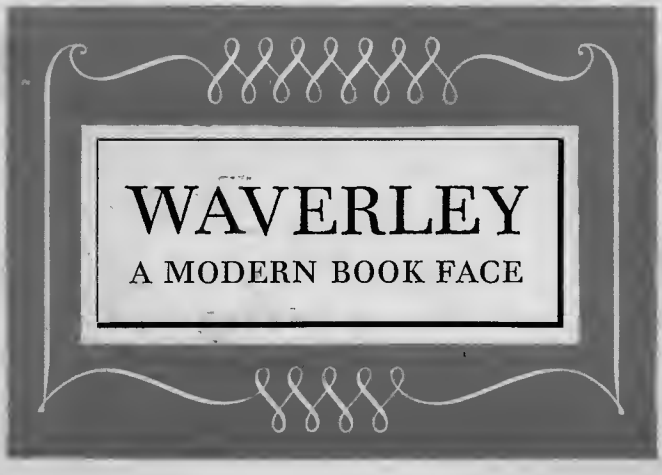
WAVERLEY
A MODERN BOOK FACE

52123 (TS) INTERTYPE

INTERTYPE WAVERLEY

WAVERLEY *is available in 8, 9, 10, 11, 12 and 14 point sizes. The text of this booklet is set in 12 point, leaded three points, with long descenders, special caps J and K, and old-style figures. Font showings contain the normal descenders, caps and modernized figures which will be supplied with matrix orders unless otherwise specified.*

INTERTYPE CORPORATION · BROOKLYN 2, N. Y.

WAVERLEY: A MODERN BOOK FACE

THIS NEW Intertype creation is named for a young captain in the British army who, according to Sir Walter Scott's novel of the same name, was involved in an uprising in the Scottish Highlands at the time of Charles Edward Stuart's invasion of England in 1745. His name was Edward Waverley, and he was the hero of Scott's first novel. The application of this form of literature, in its day, set a new pace so soundly that it was followed not only by its own author's long list of works, but was the model of literary taste and excellence for that and at least the next generation.

Waverley, the book, was written anonymously and was published by Archibald Constable & Co., at Edinburgh, in 1814, the year of Napoleon's first downfall and his imprisonment on the island of Elba. During the next fifteen years Scott wrote a series of similar novels which have since become known as the Waverley Novels. Scott's tremendous productive ability is common knowledge, but his connec-

tion with the printing and publishing business, aside from supplying it with work, is less well known. The great blunder of his life was the establishment of the publishing house of John Ballantyne & Co., in which he was the "Company."

At school Walter Scott had had a chum by the name of James Ballantyne. Curiously enough, James was born a year after Walter and died a year later than Walter. School ended, they separated, and, so far as we know, did not meet again until during the period when Scott was studying law at Edinburgh, which must have been some time between 1792 and 1796. Ballantyne was then carrying on the Kelso Mail, and the two friends met and renewed their friendship in the stage coach which ran between Kelso and Glasgow. Soon Ballantyne was calling on Scott at Edinburgh, soliciting contributions of a few paragraphs on legal questions of the day for the Kelso Mail. On these occasions Scott often pressed his friend to bring his plant to Edinburgh, and promised him enough work to pay for the expense of moving. Ballantyne finally acquiesced, and, in suitable premises near Holyrood House, with "two presses and a proof one," in April, 1803, brought out the third volume of Scott's *Minstrelsy of the Scottish Border*. Thereafter Scott always stipulated that the Ballantyne Press should print whatever he wrote or edited.

The bard became further involved with the Ballantynes when James, Scott's printer, quarreled with Archibald Constable, Scott's publisher, and Scott transferred his publishing account to John Murray, a successful London publisher who had gradually been wooing the new literary genius away from Constable for some time. Murray, in turn, appointed the new publishing firm which Scott had

started, John Ballantyne & Co., as its agents in Edinburgh. John was James Ballantyne's younger brother.

The printing company headed by James was known as Ballantyne, Hanson & Company, and for a number of years turned out some very fine work. It continued to do Scott's printing, though five years after the split with Constable a reconciliation took place, and in 1813 the author agreed to wind up the John Ballantyne publishing business, for which he had furnished the major part of the capital, and Constable again became Scott's publisher.

Typographically this period was a very significant one, especially in Scotland. The vogue of Caslon had long been over, and the time of its revival was not to be yet for another quarter century. Baskerville's types had profoundly affected the popular tastes, but a bit belatedly, and only through the "overtones," shall we say, of Bodoni's creations in Italy and those of the Didots in France. These innovations in themselves made little headway among Scottish typefounders, though they influenced rather grotesquely some English founders a few years later. But Mrs. Henry Caslon, in 1796, brought out a modernized Caslon, and the Edinburgh founders, Miller & Richard, during the first decade of the nineteenth century, produced for the Ballantyne Press what was intended to be a contribution to novelty, the type face which we have since come to know as Scotch Roman, though then they called it "Old Roman."

The delicate and high-key wood-engraved illustrations of Thomas Bewick, produced from 1780 on, required more brilliant and delicate types to accompany them than was afforded by the Caslon fonts, or by anything previously produced by the Wilson foundry, and this forced the pace

toward thinner and sharper designs. Baskerville's types would have been suitable, but, in a huff at his countrymen's coolness to his pioneer efforts, he resolved to sell none of his fonts to English printers, and, presumably, for this special occasion, Scottish printers also were included in the same category.

Types in the North did not begin to thicken, as they had done since about 1803 in England, until about 1820, though a few specimens of what D. B. Updike denominates "dropsical" faces can be traced as far back as 1815. But, on the whole, the Scotch type faces of the first two decades of the nineteenth century, and perhaps the last of the previous one, were characterized by delicacy, lightness, extra width, and squareness rather than roundness.

At this time the Scotch typefounders were designing some of the soundest and most beautiful modern faces produced anywhere. Alexander Wilson had made of the old Wilson & Baine foundry, which began at St. Andrews in 1740, one of the best. Association with the professors of the Glasgow University, and their famous printers, Robert and Andrew Foulis, had increased Wilson's zeal for improvement, though both of the brothers had died, Robert in 1775 and his brother a year later. English authors did not hesitate then and afterwards to express their preference for the cuts of type made by Wilson, or by Miller & Richard, or Phemister, over all the English typefounders, Thorne, Fry, Jackson, and Cottrell, who, by then, were in the advanced stages of typographical inebriation, gorged to satiety on fat types and black ink.

Scotch printing also was in great respect beyond that country's borders. English publishers confidently offered

to Scotch printers orders for the making of superior books that commanded the general approbation of the public.

However, the present type we are offering under the name Waverley, both as a symbol and a cognomen, is not intended to be a copy of any particular face of the times we have been discussing, nor is it meant to convey the notion that it even resembles the face in which Ballantyne printed Scott's famous novel. We appeal to the past for its treasured inspiration; not for the sake of retreat, but to make today's progress sound, by building on time-tested excellence. Just as Waverley, the book, typifies the standard of literary taste of that generation, so Waverley, the type we offer here, epitomizes the beautiful fusion of many diverse influences, which in very fact marked the passing of the old-style face and the establishment of a form of typographical artistry which has persisted to this day, and even may be said to have *predicted* the favored trend of taste for the ensuing century and a quarter.

In Intertype Waverley, as in the magic mirror which Nathaniel Hawthorne's fancy made the feature of one of his Province-House Stories, can be seen called back the shades of characters once mighty enough to change men's likes and habits. Here, clearly defined, we can see the spirit of Birmingham's eminent schoolmaster and typefounder-printer, Baskerville, revealed in the dainty but sharply contrasting hairline and thickened stroke, the squareness of such letters as m, n, u, h, and the beautifully shaded roundness of the b, c, d, e, o, p, q. There is a reminiscent trace of the grace of curve and breadth of character of Grandjean, from a century before in France. The flat-top t which characterized the Didots, and despite some modern interpreta-

tions, not Bodoni, who never used it, and the striking regularity of line, show the influence France was having on Scotch types of the day. Though Bulmer was using this form of t in 1801. There is perceptible in Waverley the fine, clean, open-faced suavity of the English Thomas Bensley's skilful transitional type used in Macklin's beautifully printed folio Bible of 1800, and William Bulmer's monumental "Boydell Shakspeare" which came out during the years from 1792 to 1802. The types for the latter were cut by William Martin, who probably had learned his trade at the Baskerville foundry, and designed his fonts as a sort of Anglicized form of current French and Italian faces. In fact, they were so tuned to the times that critics were fooled into taking them for Bodoni's. These all blend harmoniously with the best cuttings of the conservative modern Scotch designers of the period. And the whole is veiled discreetly by the intimate knowledge and sensitive appreciation Intertype designers have acquired of modern tastes and requirements.

A noticeable feeling of precision qualifies Waverley for use in modern format, at the same time supplying a moving grace to replace what some typographers today regard as a static monotony of sans serif and square serif types.

It is worthy of special note that Waverley capitals are free from the disproportionate heaviness that always has disfigured most Scotch Roman capitals. And also that the large size of the short lower-case letters is prevented by an ample, but not excessive, length of ascenders and descenders from assuming a confusing solidity. Waverley, even when set without leading, is clear and easily readable, and of an even, close-knit tone. A point or two, however, added

PREPARATION OF COPY FOR THE PRINTER

By JOSEPH LASKY

PREPARATION of copy for the printer does *not* mean passing on an editorial policy, criticizing a writer's style, or giving opinions as to a book's literary worth. It does *not* mean reconstructing sentences, deleting entire paragraphs, or making radical changes based on the copy-preparer's opinions that are not in accord with those of the author; nor does it mean checking on the accuracy of formulae or equations, or proving the answers to problems or to demonstrations connected with a particular industry.

The preparation of copy *does* mean: (1) Correcting misspelled words; (2) setting a uniform style of capitalization; (3) correcting faulty punctuation; (4) compounding words consistently; (5) noting errors in singular or plural possessive; (6) changing a singular or plural subject to agree with a singular or plural predicate; (7) noting that proper names are spelled uniformly throughout; (8) watching the co-ordination between the reference in the text and the footnote to which it belongs; (9) setting a uniform style for spellings that occur more than one way in the copy; (10) watching the correct numerical order of figures; (11) watching the proper alphabetical order of letters; (12) noting variations in the spelling of place-names; (13) watching for lack of

twelve point, two point leaded

uniformity in the italicizing of newspapers, magazines, and various kinds of periodicals; (14) observing that quotations set a size smaller or indented should not take quotation-marks; (15) noting that centered heads should not take a period; (16) observing that inserts and marginal quotations should be indicated legibly; (17) comparing the list of cuts with the actual number furnished; (18) noting carefully that the captions refer specifically to the indicated cuts; (19) watching for uniformity in the use of abbreviations; (20) observing that the use of figures or spelling them out should have some basis of consistency; (21) indicating the styles and sizes of type of the various headings, centered heads, sideheads, etc.

The copy-preparer should realize that one of the most serious problems confronting the average printer is that of author's alterations or author's corrections. While author's alterations are of greater consequence to the publisher than to the printer, since the publisher must pay the costs of them, they are a problem also to the printer because the charge always seems excessive and is often the cause of serious misunderstandings. Author's alterations may be defined as those corrections made in proofs that are a variation from the copy in the form of changes, additions, or deletions. The exclusive duty of the copy-preparer is to edit the manuscript so thoroughly that changes, after the type has been set up, will be few in number, therefore keeping down the cost of alterations.

A manuscript should be typewritten on a good grade of white bond paper. The text should be double-spaced, with at least an inch margin on all sides. Occasionally copy is written in longhand. When this is necessary, the writing should be done on ruled paper with the lines spaced one-half inch apart, which makes it possible to

QUALIFICATIONS AND DUTIES OF A COPYHOLDER

By JOSEPH LASKY

THE COPYHOLDER is literally what the word implies, *one who holds copy*, but actually he is more than this. He is the proofreader's assistant, and when he is competent and fulfills his duties with interest and conscientiousness, his work becomes exceedingly important. In newspaper proofrooms where the International Typographical Union exercises control, copyholding has been given the rank of proofreading. At each desk sit two proofreaders, who divide the work by alternately reading proof and holding copy. In some proofrooms, the procedure is to read for an hour, then hold copy for an hour. By using this method, each proofreader develops a high standard of proficiency at copyholding as well as proofreading, while at the same time the responsibility is equally divided.

The prospective copyholder should have at least a high-school education or its equivalent. He should be familiar with words to the extent that he may read clearly. In addition, he should be able to enunciate his letters and syllables so that the proofreader may follow him without difficulty.

As a general rule, the copyholder reads aloud from the copy to the proofreader while the latter follows word for word on the proof. This procedure is satisfactory insofar as it enables the proofreader to check against the copy with a high degree of accuracy. Using this method, however, involves the possibility of overlooking typographical errors because the proofreader must gauge his *seeing* speed against the *reading* speed of the copyholder. Moreover, when the copyholder reads aloud, the proofreader finds it difficult to concentrate on the finer points of proofreading such as punctuation, consistency, etc.

After thorough training, the copyholder should be able to

ten point, two point leaded

reverse the usual procedure, that is, follow the copy visually, while the proofreader reads aloud from the proof. This method enables the reader to adjust his speed, starting, slowing up, or stopping entirely, according to the kind and number of errors he has to correct. It also enables him to read the text penetratingly, noting errors which would be difficult to catch if he read aloud.

When the copy consists of clean typewritten pages, it is not hard for the copyholder to follow the reader visually. The difficulty arises when the manuscript is written in longhand, or when the copy has been edited. In either case, it is the better part of wisdom for the copyholder to read aloud from the manuscript. However, he should spare no pains to learn how to follow the proofreader visually and should attune his hearing and sight to catch every word. If he is not sure of a word, there should be no hesitancy on his part to stop the proofreader and allay his doubts.

Now and then the proofreader may purposely slip in an extra word or omit a figure to test whether the copyholder is following him accurately. This checking of the copyholder occasionally and unexpectedly is essential since it acts as a spur, actuating him to concentrate on the copy, especially when the matter is dry or dully repetitious. The alert, ambitious copyholder will seldom fail to note every word that is being read to him, thereby demonstrating his dependability to the proofreader. Soon he will observe marked improvement in his ability, and with a few months of practice he should be able to follow the proofreader with accuracy and speed.

It should now be understood from the foregoing data that a properly trained and competent copyholder is adaptable in that he is able to read aloud to the proofreader or follow him visually with equal proficiency. Futhermore, he develops a keen sense of responsibility and realizes that the proofreader is dependent on him to maintain a high standard of copyholding and proofreading.

A copyholder should study the capabilities and idiosyncrasies of the proofreader. His ability to acquire knowledge and gain the good will of the proofreader will be in direct ratio to his helpfulness and his desire to co-operate with his associate.

For instance, no two readers function alike. One proofreader may read with unusual rapidity; another may have average speed only; a third may be nervous and excitable, while still another may be placid, but mediocre in ability. A discerning copyholder

between the lines is sufficient to give the face an inviting attractiveness, and a crisp snap scarcely to be attained elsewhere than in engraving. This page is leaded three points.

Waverley has the appearance of being round and wide, but it is an appearance not accompanied by the penalty of excessive space consumption. Comparing 12-point fonts only, Waverley will set but four characters less than Intertype Baskerville to every twenty-five lineal picas. In that length of line it will set practically the same number of characters as Intertype Scotch or Caslon, neither of which has ever been regarded as unduly wide.

The sound structure of Waverley's roman carries over thoroughly in the remarkably consistent and sympathetic italic. Here there is a crystal clearness to each character. One gets the feeling that the italic letters would ring, as a finely cut wine glass, if struck sharply with the finger; an indication of the perfection of design in which is no less of structural sturdiness. The simplicity of its lower terminals, and the spiciness of its slight angularity, add to its openness of counter in giving *Waverley Italic* a readability and charm unsurpassed by any other modern book italic of comparable grace and poise.

Distinctly a book face, designed to invite interest to a page without tiring eccentricities, Waverley has many features especially appealing to the advertising world. Its appearance of extra width, while still retaining an ability to pack a lot of matter in reasonable compass, its crisp sparkle and amenability to raising or lowering in key by judicious leading, should assure it a leading place in today's typographical parade, whether for de luxe brochures, magazine pages, advertisements, or fine editions of full-length books.

Characters in Font

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Ligatures are available from 8 to 14 point

ALTERNATE CHARACTERS

Special No. 3	*Special No. 2*	*Old-style figures*
Q g j p q y	J K	1234567890
Q g j p q y	*J K*	*1234567890*

Long descenders are made for 8, 9, 10 and 12 point and require one-point-larger body

BETTER PRINTING IS PRODUCED WITH MORE PROFIT THROUGH THE INTERTYPE FACES are made on modern wide tooth matrices which give long service, save replacements and facilitate economical production on other line composing machines as readily as on Intertypes. About *sixty per cent of the characters* running in a ninety-channel magazine have only three or less teeth. This sixty per cent receives about eighty-five per cent of the wear on a font of matrices. This being true, it is obvious that the added strength of the wide tooth matrices gives greater longevity to the complete font. Intertype wide tooth matrices have great wearing surfaces at the point of greatest wear. The matrices receiving the greatest amount of wear in a ninety-channel magazine have teeth all the way across the matrix. On the larger sizes, such as faces used for headings and advertisements, Intertype matrices have teeth that are more than half the width of the matrix. The wider teeth of Intertype matrices do more than give added wear. The wider teeth cause the matri 1234567890

8 POINT, LEADED 1 POINT. *Characters to pica* 3.11

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BETTER PRINTING IS PRODUCED WITH MOR
INTERTYPE FACES are made on modern wide tooth matrices which give long service, save replacement, facilitate economical production on other line composing machines as readily as on Intertypes. About *sixty per cent of the characters* running in a ninety-channel magazine have only three or less teeth. This sixty per cent receives about eighty-five per cent of the wear on a font of matrices. This being true, it is obvious that the added strength of the wide tooth matrices gives a greater longevity to the complete font. Intertype wide tooth matrices have great wearing surfaces at the point of greatest wear. Matrices receiving the greatest amount of wear in a ninety-channel magazine have teeth all the way across the matrix. On the larger sizes such as face 1234567890

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